



Interleaf

LOS ANGELES PRINTMAKING SOCIETY

LAPrintmakers.com

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FROM THE PRESIDENT

Hello LAPS members,

My two-year term as president is now at a close. Thank you, LAPS, for welcoming me and for the opportunity to participate in the vital printmaking community here in Los Angeles, connected across the nation through LAPS exhibitions. Thank you, board members and volunteers, for enthusiastically working to carry the history of the organization forward, and shape its future direction. I am humbled by the dedication shown through numerous volunteer hours, materializing the mission of the organization.

Please join me in welcoming Kristina Hagman and Rachelle Mark as the next Co-Presidents.

– Michelle Rozic

Kristina Hagman

Kristina is a painter and printmaker who first learned printmaking from Ron Pokrasso at the Graphics Workshop in Santa Fe, New Mexico. After moving to Seattle in the late 90s and joining the Seattle Print Arts society, Kristina found printmaking community with regular salon style social events and exhibitions. She learned of LAPS through the Seattle Print Arts, and joined LAPS prior to her move to Los Angeles. Since 2012 she has attended



Kristina Hagman, *Predawn Silver*, wood block print, 15 x 17 inches

LAPS board meetings, regularly volunteering and assisting with exhibitions.

Thirty Six Views of Mount Rainer is Kristina's most ambitious print series to date – as

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Artist Proof Studio: A Journey of Reconciliation

By Mary Sherwood

January 24 - March 22, 2015 at Laband Art Gallery



A large print installation is part of the Artist Proof Studio exhibit.

Arare opportunity to experience the vibrant and inspiring art and activism from the celebrated Artist Proof Studio of Johannesburg, South Africa (APS) is currently on view at the Laband Art Gallery, on the campus of Loyola Marymount University in Los Angeles. Artist Proof Studio was founded in 1991 as a multi-racial, community-based arts organization focused on printmaking at the beginning of the new South African democracy and the studio's development and growth over the past 24 years were in-

tertwined with the society's transformations, it's hopes and struggles.

Many of these stories were dramatically brought to life by co-founder and director of APS, Kim Berman at the exhibitions "Walk About" presented at the opening reception on January 24th. Berman walked the audience around the gallery, discussing the artists and prints as reflected in the complicated issues and unique approaches that the studio took to use Art to educate and communicate during the early years of HIV and the Truth Commis-

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Artist Proof Studio: A Journey of Reconciliation

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sion. Alongside these were stories of the growth of the studio as a place for teaching and individual artist development and the increasing importance of the fine art press, called the Pro Shop, for supporting a range of APS activities including student scholarships and an after school arts program for AIDS orphans. Always in Berman's stories were the give and take of art as a way to share and communicate, to elevate and inspire. The work in the gallery tells the story of the many facets of APS, presenting accomplished student work, successful alumni and work by internationally renowned artists such as herself, Kim Berman and William Kentridge.

Berman was in town for one week as a visiting artist on the LMU campus and her talk at the reception and a demonstration earlier in the week for creating arts actions called "Paper



Guests viewing the exhibit..



Top and above: Kim Berman walking visitors through the exhibition.

Prayers" were partially supported by LAPS as symposia for our local membership. The hope and inspiration that infuses this exhibition is enlightening in many ways for both artists and students. The story of Artist Proof and the "Journey of Reconciliation" at the Laband Gallery has been carefully selected and beautifully presented by curator Carolyn Peter and highlights the main story, that art can make an important difference in lives and in society, a reminder that we as artists should not forget.

A personal side note:

Kim Berman was a student in the first summer school class I taught at the

Boston Museum School in 1983. I was instantly impressed with her intensity and also the need for her to stay out of South Africa to pursue her interests in politics and art. With the help of a wonderful art community centered around the studio I had founded in 1980, Artist Proof Print Cooperative, a much needed green card was soon secured and Kim was able to stay in Boston and within a few years received a Masters of Fine Arts degree from Tufts University. When President Mandela called all ex-patriot South Africans to return to help rebuild the society, Kim sold her car, bought a French Tool Press and went home in 1991. She asked as part of her farewell, to take the name of Artist Proof Studio back to South Africa. Myself and my fellow AP partners, Jane Goldman, Catherine Kernan and Ilana Manolson, heartily approved. However nothing prepared us for the accomplishments and renown that would become associated with the name of Artist Proof around the world. When two years ago, I saw the inspiring show mounted at Tufts University, curated by Pam Allara to celebrate the 21 years of Artist Proof Studio in South Africa, I dreamed of bringing it to Los Angeles. With the help of the many friends of APS worldwide, and specifically the amazing and resourceful curator of the Laband Art Gallery, Carolyn Peter with support from LMU and the College of Art and Communication and our Dean, Garland Kirkpatrick, that dream has come true.

My thanks to the LAPS membership for helping to support this valuable exhibition and welcoming it to Los Angeles. ■



Group photo at the end of the 2 hour demonstration and event.

Arts Action Demonstration at LMU

By Mary Sherwood

On Thursday, January 22, the print studio at LMU hosted a public demonstration led by visiting artist Kim Berman of Artist Proof Studio attended by students from LMU, OTIS College of Art and Design and the general public, including local LAPS members. Berman introduced the concept of Arts Action, and specifically the Arts Action that she has created called “Paper Prayers” to communicate and share images of concern, hope and healing. The studio came alive as she introduced several simple print making processes and guided everyone to create personal messages on the narrow strips of paper. The prints are meant to be both kept and given away, a give and take that printmakers know well. Berman based “Paper Prayers” on a Japanese tradi-

tion for the dead that was used in Boston in the 1980s as an AIDS action to raise awareness on December 1st. Berman has transformed this into a unique activity for the print studio, one that brought everyone into the creative process and kept the studio buzzing for the full two hours. Students from all levels were able to accomplish personal expressions, each one coming off the presses with the usual excitement and anticipation for a memorable day of arts action and creativity.

Many thanks to the Chair of the Print Department at LMU, Teresa Munoz and LMU adjunct professor Tyler Ferrera and Nancy Haslebacher of OTIS, and the LAPS membership for your help and support. ■



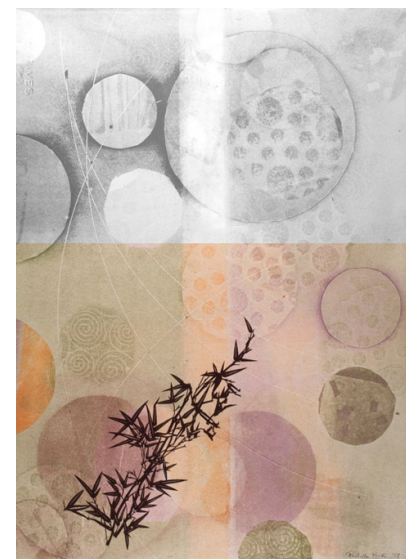
Students from both LMU and OTIS participated in making ‘Paper Prayers’.

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mountain executed in multi-color wood-block relief. Kristina’s work has shown nationally and internationally, including an exhibition of the entire Mount Rainer series at The Pacific Asia Museum in Pasadena, participation in The Florence Biennale in Italy, and The Annual Moku Hanga Conference in Japan, among others.

Rachelle Mark

Rachelle will join as Co-President after twenty years as an LAPS member and board member. LAPS highlights include serving as Vice President and organizing an exchange show with the Belfast Print Workshop in Ireland. A background in psychology and teaching, with a BA in Psychology from UCLA, gave way to an interest in the arts and the formation of a company specializing in textiles for home environments. These artistic pursuits lead Rachelle to pursue her BFA and MFA from Otis Art Institute.



Rachelle Mark, *Spiritual Series #1*, monoprint with chine colle, 23 x 38 inches

Early formal concerns with pattern and surface, discovered through creating home textiles, combine in Rachelle’s current work with her inspiration from world travels and spiritual pursuits. She works in monoprint, collage, painting, and sculpture. Rachelle is active exhibiting and participating in the Los Angeles arts community, with collections including the Temple Beth Am, Museum of Tolerance, Cedar Sinai Hospital, Magic Johnson and with additional arts memberships including the Jewish Artists Initiative, Women’s Caucus for Art, and Coop 7, among others. ■

By Mary Sherwood

The Scandalous Art of Ensor

June 10–September 7, 2014
at the Getty Centre

Auguste Rodin's figures d'ombres (Shadow Figures)

Los Angeles Municipal Art Gallery
July 17 – August 17, 2014

Last summer, Los Angeles was treated to two extraordinary exhibitions that highlighted the prints and drawings of two rarely seen 19th century artists. At the Getty Museum “The Scandalous Art of Ensor” was a treasure trove of surprises from this eccentric Belgium artist that included a large selection of his prints and works on paper. Often the most scandalous work, as the title of the show indicates and the most political of his images were his prints and drawings, which seem to have been produced for the artist’s personal pleasure and have all the allure of revealing those secrets to the viewer. His work is also surprising in the range of technical and aesthetic experimentation in those works on paper, innovation that seemed especially active during a 10 year period. Artists and art lovers flocked to see this special presentation of Ensor’s work, together at last with the Getty’s own magnificent “Christ entering Brussels”.

At the LA Municipal Art Gallery a special show provided the opportunity to see work from another iconic 19th century artist, sculptor Auguste Rodin. The exhibition celebrated the 50th Anniversary of the Sister City relationship between Los Angeles and Bordeaux, France. Rodin, of course, was the most celebrated artist in the world during his lifetime and as well as being a master sculptor, was equally dynamic as a draftsman. The large halls of the Municipal



Work by Auguste Rodin.

were filled with 127 prints made from the artists drawings. Rodin had spent over a twenty years working on images from Dante’s *Inferno* and these prints are in large part, the result. In 1897 his drawings were turned into photo-gravures by Maison Goupil, a printer and publisher of prints based in Paris. It was interesting to see the copper plates, proofs and printer information included in the exhibition and wonder at the process involved in translating the rich and emotional drawings into such equally complex prints.

The Language of Xu Bing

On View Now!
LACMA
Hammer Building,
Level 2
December 20, 2014–
July 26, 2015

Xu Bing’s first solo presentation in Los Angeles is an introduction to the artist’s two-decade-long career. One of the most active and influential Chinese artists living today,

of language, the iconography and the significance. His video *The Character of Characters* is also included here as well as the installation *Square Word Calligraphy Classroom*, composed of tracing books with Xu Bing’s invented calligraphy, created to help English speakers understand the language and art of Chinese calligraphy. Many of his prints are humorous reflections on the process of printmaking itself, such as the whittling away of the wood to create a visual “stop motion” reduction wood cut in *Holding the Brush*. A keen and subtle humor is at work in

all these prints, such as the imbedded English phrases in what look like Chinese “chops” and the use of silk worms to cover ancient books with their webs. This exhibition is not easy to find, hidden in the Boone Children’s Gallery and inside the current exhibit on Korean Art. But don’t miss this small, intelligent and witty show. ■.



Holding the Brush, by Xu Bing.

A ROUND-UP OF NOTABLE LOS ANGELES EXHIBITIONS

Member News

Jessica Dunne, Saint Mary's College Museum of Art, Aug. 2014, Moraga, CA.

Leslie A. Brown, *Ink & Clay*, W. Keith and Janet Kellogg University Art Gallery, California Polytechnic University, Sep. - Oct., 2014, Pomona, CA.

Dirk Hagner, *From Palette to Plate* Aug. 2014 - Jan. 2015, The Boston Printmakers, Newport Art Museum, RI; *Dirk Hagner: Texted Haiku Broad-sides*, solo exhibition, Sep. 2014, University of Wisconsin at Oshkosh, WI; *The Way of Flesh II*, Mt. San Antonio College Art Gallery, Sep. - Oct. 2014, Walnut, CA; *The Path of the Bodhidharma*, Pacific Asia Museum, Sep. 2014 - Feb. 2015, Pasadena, CA; *California Dreaming*, Il Palazzo della Provincia Frosinone, Italy, Sep. 2014 - Oct. 2014, Oceanside Art Museum, Dec. 2014 - Mar. 29, 2015, Oceanside, CA; *Los Angeles: Maps to the Stars*, solo exhibition, Virginia & Earl Green Gallery, Biola University, Feb. - Mar. 2, 2015, La Mirada, CA; *2015 Delta National Small Prints 2015 Exhibition*, Bradbury Gallery, Feb. - Mar. 2015, University of Arkansas, Jonesboro, AK; *California Printmakers 1950- 2000*, Laguna Beach Art Museum, Feb. 22 - May 31, 2015, Laguna Beach, CA.

Raymond DeCicco, *2014 Ink, Press, Repeat: National Juried Printmaking and Book Art Exhibition*, University Galleries, Ben Shahn Center for The Visual Arts, William Paterson University, Nov. -Dec. 2014, Wayne, NJ; *2014 Harnett Biennial of American Prints*, University of Richmond Museums, Oct. -Dec. 2014, Richmond, VA;

New Directions '14, Barrett Art Center's 28th National Juried Contemporary Art Exhibition, Barrett Art Center, Sep. -Nov. 2014, Poughkeepsie, NY.

Tallmadge Doyle, *Pacific States Biennial National Print Exhibition*, Campus Center Gallery, University of Hawaii, Oct. - Dec. 2014, Hilo, HI,

Roxanne Sexauer, *Sight Readings: A 35 Year Survey of Work by Roxanne Sexauer*, Pete and Susan Barrett Art Gallery, Santa Monica College, Sep. - Oct. 1, 2014, Santa Monica, CA.

Tory Sugita, *Toru Sugita - Prints*, Gallery 212, Sonoma Community Center, Oct. 2014, Sonoma, CA; *The 9th Kochi International Triennial Exhibition of Prints*, Ino-Cho Paper Museum, Oct.-Nov. 2014, Kochi-ken, Japan.

Marcia Douglas, *In the Mind's Eye: Musings of a Traveler*, solo exhibition, Brotman Galleria, William H. Gates Hall, School of Law on the University of Washington, Aug. - Sep. 2014, Seattle, WA.

Monica Wiesblott, *All about Eve*, Johnson Gallery, Oct 2014, San Luis Obispo, CA; *Pressing Matters*, Project 643, Nov. -Dec. 2014, Ventura, CA; *100Grand*, Sullivan Goss Gallery, Dec. 2014 - Feb. 2015, Santa Barbara, CA.

Kristin Casaletto, *Parable*, New York Public Library Center, Oct. 2014 - Jan. 2015, NYC, NY.

Diane McLeod, *Three One Person Exhibitions*, Stone Rose Gallery, Aug. - Sep. 2014, Long Beach, CA. ■

FOR SALE

Large Etching Press

Laguna etching press, 32 inch x 60 inch bed size, in good working condition, motorized. \$5,200 o.b.o.



Lithography Press

Custom built lithographic press, 31 inch x 48 inch bed size, in good working condition, motorized. \$3,200 o.b.o. Comes with 6 stones, leather roller, levigator, and scraper bars.



Large Paper Cutter

Ingento 36-inch paper cutter in good condition. On wheels with extra shelves. \$250 o.b.o.



Southern California, (949) 500-1886.

ATTENTION MEMBERS!

Newsprint editor, Mary Sherwood requests that members interested in working on articles for the next *Newsprint* journal, which will have a theme focusing on "Printmaking Communities", should contact her at: studiosherwood@sbcglobal.net

Renew your Membership for 2015! Student Membership \$15 (with proof of enrollment)

Among services offered on the web is an online gallery, where each member in good standing may post up to six images, a curriculum vitae, and an artist statement on an individual page. You join the gallery when you join LAPS.

LAPS operates on a calendar year basis. Membership fees are due January 1 of each calendar year and become delinquent after March 10.

The only exception are members who joined LAPS in November. They will be considered paid through the end of the following year.

Mail your dues form and check to the treasurer:

Kay Brown, LAPS Treasurer
PO Box 1547
South Pasadena, CA 91031

Checks should be made payable to LAPS.

- Regular Membership \$50 \$60 after March 10, 2015
 Associate Membership \$40

Name: _____

Address: _____

Phone: _____

Email: _____

LAPS is a volunteer organization that relies on its member participation. How can you help us?

- I would like to know more about Board of Director positions.
 I would like to know more about committees and what they do.
 I could occasionally help out with show take-downs, mailings, etc, but would not be available on a regular basis.

NEW REGULAR MEMBERS

Ann Conner
801 N 4th Street #401
Wilmington, NC 28401
910/508-7090
connera@uncw.edu

Barbara Murray
545 Warwick Ave.
Cardiff, CA 92007
858/213-7566
brbrmrr1@gmail.com

Megan Sterling
107 Natoma Ave #1
Santa Barbara, CA 93101
805/565-6282
megansterling@gmail.com

Sandra Fené Wolfson
2955 Chillon Way
Laguna beach, CA 92651
831/224-4542 c.

949/715-4959 h.
Sandra.wolfson@me.com

CHANGES: REGULAR MEMBERS

Leslie A Brown
44420 La Cruz Dr.
Temecula, CA 92590
951/541-2363 h

Marianne Sadowski
722E Kensington Rd.

Frances Spencer
175 S. Ventura Ave. #217
Ventura, CA 93001

Pamela Zwehl- Burke
522 W. Victoria St. apt B
Santa Barbara, CA 93101
805-637-8026
milkjug@mac.com

Tracy Templeton
913 S. Sheridan Dr.
Bloomington, IN 47401
541/292-3866

titprints@hotmail.com

Erika Adams
2 addresses:
4343 De Lorimier Montreal,
P.Q H2H 2A9 Canada
8659 Gypsy Hill TRL
Reno, NV 89523-3878

Amanda Rouse
3645 Winding Road Lane
Lexington, KY 40515-1284

Bill Pangburn
billpangburn@gmail.com

Renee Amitai
renee.amitai2@gmail.com

Sandra Babayan
sandrababayan@aol.com

Susan Trubow
susantrubow@comcast.net

Kathryn Maxwell
k.maxwell@asu.edu

Mina Kan
minatkan@outlook.com

Marta Hucall
res815tr@hughes.net

ASSOCIATE MEMBERS

Rina Y Yoon
5384 N. Mohawk Ave.
Glendale, WI 53217-5023
414/217-3904
rinayoon@miad.edu

Tracy Skinner
2210 Smokewood Ave.
Fullerton, CA 92831
714/470-7315
ttskinner@sbcglobal.net

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